

THE SONG SUCCESSES OF

# THE DARLING OF THE GALLERY GODS

BOOK BY  
GEORGE V. HOBART

MUSIC BY  
BEN M. JEROME

LYRICS BY  
MATT C. WOODWARD

AS PRODUCED  
AT THE

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A TOP OF THE NEW YORK THEATRE  
UNDER THE DIRECTION OF  
MR. GEORGE LEDERER



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NEW AMSTERDAM · NEW YORK  
THEATRE BUILDING



# Four of Our Best Songs

Hear the Band.

Words by **GEORGE TOTTEN SMITH** Music by **ALFRED E. AARONS.**

Refrain.

Oh, hear the band as it be-gins to play. You lis-ten to the mu-sic and your trou-bles fly a-way. Oh, hear the band as it be-gins to play. You can't re-sist the mag-i-cio of the mu-sic.

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Devotion.

Words by **GEORGE TOTTEN SMITH.** Music by **ALFRED E. AARONS.**

True to thee, love, I'll be, joy I'll bring to thee, I will cling to thee, Life's storms safe-ly we'll weath-er, love. Nev-er mind, fate un-kind, I'll wait for thee, be-cause I a-dore thee, My love, my all.

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✦ ✦ ✦ **TRY THESE OVER ON YOUR PIANO** ✦ ✦ ✦

## Some-time, Some-day, Some-where.

Words by **ALFRED BRYAN.** Music by **AL. JOHNS.**

REFRAIN. *Serely and tenderly. Tempo rubato.*

Some-time, some-day, some-where, Mid-oh-er scenes more fair, You eyes of blue my face will view, And its sad look of care, He cause my heart was true, To soothe my dark de-spair, With glance as sweet my gaze you'll meet, Some-time, some-day, some-where.

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## "BEE-DLE UM BOLO"

Words by **ED ROSE.** Music by **HARRY WELLMAN.**

CHORUS.

Um-bee-dle-um-bolo, Um-bee-dle-um-bolo, In English that means just the same As "Hon-ey, I love you" But when she says to me, "Bee-dle um bee," And puckers up her lips to kiss, Well, there ain't no word in the diction-ary That means the same as this. Um this.

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NEW AMSTERDAM THEATRE BLDG., NEW YORK CITY.

# MY JAPANESE BABY.

Words by ARTHUR AMBROSE.

Music by A. BALDWIN SLOANE.

*Allegretto.*

*f marc.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth-note chords and single notes, with some notes marked with accents (>). The left hand starts with a bass clef and plays a steady eighth-note accompaniment of chords.

1. O Soo - zie San swung her Jap-an-ese fan, And  
2. Said Soo - zie San to the Hot-ten-tot man, "I

The piano accompaniment for the first two lines of lyrics continues with the same eighth-note accompaniment in the left hand. The right hand provides harmonic support with chords and single notes, including some dynamic markings like *f* and *p*.

peeped at the Hot - ten - tot man! Hi Yi Pen Yan wore a ver - y dark tan, As he  
hon - or - a - bly do like you!" Hi Yi Pen Yan looked at Soo - zie San, And he

The piano accompaniment for the last two lines of lyrics continues with the same eighth-note accompaniment in the left hand. The right hand provides harmonic support with chords and single notes, including some dynamic markings like *f* and *p*.

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## MY JAPANESE BABY.

smiled at Soo - zie San. They met far a - way on a Jap - an - ese day, Jap  
blushed quite black and blue. "Have you one ki - is, my Jap - an - ese miss?" Said the

The first system of musical notation for the song. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal line.

maid and the Hot - ten - tot man! Fell in love, they say, and that is the way That the  
love - sick Hot - ten - tot man. Then they kissed, they say, and that is the way That the

The second system of musical notation, continuing the vocal line and piano accompaniment from the first system. The lyrics continue below the vocal line.

## CHORUS.

coon 'a song 'a came 'a to Jap - an! . . . . My Jap - an - ese  
rag 'a time 'a came 'a to Jap - an! . . . .

The chorus section of the musical notation. It features a vocal line and piano accompaniment. The lyrics are written below the vocal line.

# MY JAPANESE BABY.

ba - by, doan' make dem eyes; . . . . . I'm think-in' that

*p-f*

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part includes a dynamic marking of *p-f* and a repeat sign at the beginning.

may be . . . I show sur - prise! . . . . . But you goo - goo aw - ful,

This system contains the next four measures. The piano accompaniment continues with a steady rhythmic pattern.

pos - i - tive - ly aw - ful! Stop it, lit - tle Soo - zie San! Oh bless my soul! but you

This system contains the next four measures. The piano accompaniment features some chordal textures.

cer-'nly am droll When you goo-goo at the Hot-ten-tot man. My Jap-a-nese man.

1 2

*f* *f<sup>s</sup>*

This system contains the final four measures of the piece. It includes first and second endings for the vocal line and dynamic markings of *f* and *f<sup>s</sup>* in the piano part.

# Four Big Song Hits of Broadway

## "WILLIE."

Words by **MATT C. WOODWARD**  
and **JAMES RYAN.**

Music by **BEN M. JEROME.**

CHORUS.

Willie! Willie! Don't say "Mis-ter Jones," but call me  
Willie! Willie! Don't say "Mis-ter Jones," but call me

*a tempo*

Willie!... That Willie was an in-no-cent, poor Dai-sy did-n't doubt; in  
Willie!... That Willie was an in-no-cent, poor Dai-sy did-n't doubt; in

fact she asked him if his moth-er knew that he was out! Willie!  
fact she asked him if his moth-er knew that he was out! Willie!

Willie! She liked him, tho' she thought him kind of sil-ly... Then he  
Willie! She liked him, tho' she thought him kind of sil-ly... He ran

touched her for a ten, Said he'd pay it back a-gain; I won-der— Willie!  
off to find a hack, But he has-n't yet come back; I won-der— Willie!

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## "THE GIRL YOU LOVE!"

PAUL A. RUBENS'

CHORUS *Steady*

What's it mat-ter if her eyes are blue, Or  
brown or black or grey? What's it mat-ter if she  
dreams of you Or thinks of you by day?

What's it mat-ter if she's e'er so sweet, As  
ten-der as a dove? You'll  
vow she's just as ug-ly as the cor-ner of a street, If she's  
not the girl you love!

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### TRY THESE OVER ON YOUR PIANO

#### I'LL BE BUSY ALL NEXT WEEK

Words by **JOHN GILROY.**

Music by **HARRY LINTON.**

CHORUS.

Mon-day I'll be busy all the day, Tues-day I'm  
go-ing far a-way, Wednes-day is the day that I stud-y my French,  
Thurs-day is for mu-sic, then you would in-trench...  
Fri-day I must paint a lit-tle bit, Sat-ur-day in the

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#### Keep On A-Shining, Silv'ry Moon.

Words by **ARTHUR J. LAMB.**

Music by **BEN M. JEROME.**

CHORUS. *Solo.*

Keep on a-shin-ing, sil-v'ry moon, Keep on a-  
rill-ing on your way! My ban-jo I'm a-strum-ming, While soft-ly  
I'm a-hum-ming A love-sick roan-de-lay, So keep on a-  
shin-ing, sil-v'ry moon! My la-dy love will slum-ber  
son! But be-fore that she'll look down With a smile or a frown. So

1. keep on a-shin-ing, sil-v'ry moon, moon, moon.  
2. keep on a-shin-ing, sil-v'ry moon, moon, moon.

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